

NEW MEMBERS

Participating: Mrs. L. G. Carpenter, Mrs. T. Bidella Cioppa, Mr. and Mrs. James V. Coleman, Mr. and Mrs. Moses Lasky, Mrs. Sidney Lee, Mrs. Robert A. Magowan.

Regular: Mr. and Mrs. Berrien P. Anderson, Mr. and Mrs. W. T. Brantman, Paul Freidman, Winslow Gibson, Dorothy F. Hageman, Mrs. Harland G. Keller, Lawrence Livingston, Mr. and Mrs. Gardner Mein, Miss Edith A. Mereen, Mrs. Florence S. Reinke, Dr. and Mrs. Victor Richards, James B. Wyman.

ARTISTS COUNCIL

The major item of business at the March Council was presentation of the Monitor's Report on the Painting and Sculpture Annual. It will be found below. Following the report, there was considerable discussion regarding problems of receiving the large number of entries at the Museum. Everyone seemed to feel that something must be done to relieve the congestion, but there was no general agreement as to what this might be. David Kasmire concluded the discussion by requesting the Annuals Committee to consider these problems and to prepare for an early meeting on them with George Culler of the Museum.

Sonya Rapaport, Chairman for the Reception for Lloyd Goodrich, was congratulated for having made the event a huge success.

John Ihle reported that due to a misunderstanding of financial arrangements and production procedures with the Museum, there will not be a poster for the Painting and Sculpture Annual.

A Nominating Committee was appointed by David Kasmire which will prepare a slate of Board and Council nominees for presentation to the artist membership in May. Appointed to the committee were John Ihle, chairman; Jeremy Anderson, Ruth Armer, Nancy Genn and Sonya Rapaport.

ARTIST MEMBERS NOTES AND NEWS

A drawing by Evelyn Kane is on exhibit in the annual juried drawing show at Long Beach State College.

Syd Fossum is exhibiting serigraphs through March 30 at the gallery of the Artists' Guild of America in Carmel.

A one-man show by Hilda Levy is at the Pasadena Museum through April 20. Hilda Levy has three works in the California Invitational Exhibition "Women in Art" at the Downey Museum.

Felicia Kaner is exhibiting drawings at the Los Angeles Municipal Gallery. She also has an entry in the 1960 California Painters Exhibition in the Oakland Art Museum.

An exhibit of new paintings by Margaret d'Hamer and sculpture by Robert Dhaemers will be shown at the College of Marin in Kentfield during the month of March.

The Pasadena Art Museum is exhibiting works by Ward Lockwood.

Eric Oback is exhibiting at the Crocker Art Gallery in Sacramento.

Helen E. Steinau is conducting a children's class in painting at her studio in Belvedere. An exhibit of her work at Scott's of Belvedere was just concluded, and six drawings and three paintings were sold.

Richard Diebenkorn and Nathan Oliveira are included in the new book "Images of Man", published by the Museum of Modern Art and based on the exhibition of the same title organized by Peter Selz at the Museum last fall.

One of thirty-five American painters, William Morehouse has had a painting chosen from the recent Whitney Museum Biennial to travel the U.S. during 1960 under the auspices of A.F.A.

COLLECTORS' SEMINAR

Two symposia, to be called "Collectors' Seminars", and dealing with major art trends in the Bay Area today have been planned to take place during the month of May along with an exhibition exemplifying these major trends. The Program Committee, assisted by the Artists Council, has organized these seminars primarily for the pleasure and benefit of the non-artist members of the Association — for its benefactors, patrons, and supporters whose assistance is invaluable. Invitations to the Seminars will be mailed early in April to all members.

In putting together the symposia, the Program Committee recognized a special virtue and particular problem that would not have occurred in a museum, nor for an art historian or an art critic. The Association is composed largely of creative artists and, in making a decision on how to conduct the symposia, we did not feel that we could proceed without consulting the artists themselves, who create the art which will be discussed. As a result, we have gone through the fairly elaborate procedure of polling the artists by means of a questionnaire, asking them to give us their point-of-view about the outstanding artists of the Bay Area and the outstanding movements today. If objections to this method occur, and they are bound to occur since no artist chooses to be typed, it nevertheless seemed to us the fairest and most democratic means to avoid an arbitrary choice. In the final analysis, an individual artist stands on his own merit; a single painting or sculpture of quality is more important than the category in which we might have to place it.

The Seminars will be of importance to art patrons and art lovers and collectors in the Bay Area. Nothing of this kind involving decisions made by the artists themselves has taken place before. We feel that they will be illuminating and hope that they will be well attended and of benefit to the entire community.

*Ellen Bransten, Chairman
Program Committee*

MONITOR'S REPORT

The largest number of works ever submitted to the San Francisco Art Association Painting and Sculpture Annual was seen this year — a total of 1444 submissions.

Lloyd Goodrich, director of the Whitney Museum and this year's juror, spent three days selecting works to be hung and awarding prizes.

His method of jurying was to see from 12 to 15 paintings and sculptures at one time. From these he would select those which he wanted to see again. He was a very conscientious juror and had extraordinary recall of what he had seen. By the time that Mr. Goodrich awarded the prizes, he seemed very familiar with all 1444 works.

Remarking on the over-all quality of the show, Mr. Goodrich said, "This is the highest plateau of excellence that I have seen anywhere in the country."

Mr. Goodrich commented on the strong Japanese influence evident in West Coast Art. He felt there was much vitality and many varied approaches in the works and in his final selection, attempted to represent the breadth and scope of submissions.

Of the 1444 works, aside from those brought in from near and far by hand, 69 were sent from Bruggers in Los Angeles and 168 arrived via express from all over the country.

Because of the allotment of space in the Museum, Mr. Goodrich was asked to select only 200 works to be hung. He finally accepted 252 - 173 paintings and 79 pieces of sculpture, (17 were chosen through photographs).

Space in the Museum has been allotted to the Annual as follows: Chapel, South, West, and Northwest galleries and the corridor if necessary. At the same time, the Museum will be presenting the Golden Gateway models in the Main Gallery and Le Corbusier in the rear of the Main Gallery.

Awards and prize winners in the Annual are: Emanuel Walter Purchase Prizes: James Lee Hansen, "The Ritual", cast bronze and Robert McChesney, SFAA member, "Arena", oil; San Francisco Art Association Cash Awards: Peter Shoemaker, SFAA member, "Seascape", oil, Elwood Graham, "View", oil, Noriko Yamamoto, SFAA member, "60-1", Vinairl, James Strombotne, "The Convention", oil, George Tsutakawa, "Obos No. 9", wood, and Richard O'Hanlon, SFAA member, "Night Flight", magnesite; M. Grumbacher Artists' Material Co. Award for Oil Painting: Walter Snelgrove, "California Landscape", oil; Schwabacher-Frey & Co. Merchandise Order: Arthur Okamura, "Image for a Dead Tree", oil, and Jerrold Ballaine, CSFA student, "Man on Porch", oil.

Funds for prizes were contributed by the American Trust Company, Crocker-Anglo National Bank, Bank of California, Wells Fargo Bank, Bank of America and the William Gerstle Memorial Prize.

Ruth Armer

ATTENTION ARTISTS!

Sculptors wishing to have bronze casting done, contact Anne Van Kleeck at the Studio Foundry, 1023 Heinz in Berkeley. Mrs. Van Kleeck has arranged for the services of Franco Vianello, a maestro in the lost wax process.

SAN FRANCISCO MUSEUM

Members of the Art Association's Board of Directors have been elected to the following official positions on the San Francisco Museum of Art's Board of Trustees: Jacqueline H. Hume, President; Hector Escobosa, Vice President; Mrs. Walter A. Haas, Vice President.; W. W. Crocker remains Chairman of the Board. Albert E. Schlesinger has been re-elected to the Museum Board for a three-year term.

C. S. F. A.

Ernie Kim, ceramics department head, recently juried the 9th Annual Designer Craftsman exhibition at the Richmond Art Center. Harold Myers, ceramics instructor, was awarded a ceramics prize for his work. Frank Hamilton, ceramics instructor, Ray Mackin, Calvin Grung, and Pat Scarlett, students, will have their works exhibited. The exhibition will run from April 1 to May 1.

LETTER FROM GAIL COLE

Following is an excerpt from a letter of **Gail Cole** who's presently touring Europe with her son, **Dana**:

"The big color map of Europe is hanging on the pinky-orange wall of our hotel room, close to the rich cadmium red curtains lined with bright yellow, and not far from the other red curtains lined with ultramarine blue — with just a touch of sage green peeping out underneath the fringe: And considering that the emerald green chair is nearby, we're nothing less than riotous! However, there's something so nice and unselfconscious about Mallorca, that far from being disturbed by the uninhibited color scheme, I almost like it. This is just to suggest that already we love this beautiful island with its kind people, ancient city, and magnificent scenery."

"But to return to the map; it's sprinkled with pink tape dots, marking the places we wanted to visit this year. During the nearly three and a half months from the time we left San Francisco (in a fog of fatigue) to our arrival here in Palma, only a few of the dots have turned into real places, and yet we feel as full of adventures as Odysseus."

"As soon as we landed in ENGLAND the tendency to speak in superlatives of speed, size, etc., was over and we started thinking more in terms of history and the comparison and continuing influences between ancient, medieval and modern man. It was like being set down in the middle of a new world, where the surroundings suggested a way of life quite unrelated to our familiar one. This seemed particularly dramatic as we decided not to go to London directly but to see more of rural England first. Upon the advice of the Thomas Cook agent, we hired a taxi to the cathedral town of Salisbury. The driver was most friendly and agreeable, but to our astonishment, we couldn't understand a word he said until he spoke very slowly. It was a most peculiar accent. He installed us in a fine rambling old inn fronting on the River Avon, serenely complete with one of the Queen's white swans floating by."

"Let me borrow some notes from **Dana's** journal:"

"Here are some of the nice things about Salisbury: The river in front of the hotel with trout that are sometimes ten inches long; the old gate that dates back to the 13th Century;

Salisbury Cathedral, one of the largest and most majestic I've ever seen in my whole life." A 13th Century mill, sagging with age, and now a hotel and restaurant. "Old Sarum (on the outskirts of town), a very amazing town which was built before Jesus was born." Still being excavated. Mysterious Stonehenge (not far from the city), a great broken circle of 20 ft. high stones used by pre-Christian peoples of the rolling plains country as a place of worship; St. Thomas, a crumbling old stone church, beautifully carved, with a rare "Domesday" mural, probably commissioned by a returning crusader. Above the mural was a heavy wood beam, richly ornamented, which a "lady artist" had restored to its original coloring. As a result to her efforts, the beautiful muted colors of the old mural were completely dominated by the garish reds and blues of the new paint. What a pity! The beauty of the centuries destroyed."

"Before leaving Salisbury we paid a brief visit to Augustus John who lives in Fording-bridge not far to the south. We drove past his strange studio up on stilts with elegant draperies, torn and faded at the tall windows, and into the rather handsome courtyard of a large house. In **Dana's** words: 'Mr. John was dressed all in blue, with long white hair thrusting out from beneath a cap. His blue eyes were behind thick-lensed glasses and he had a big white mustache. The old gentleman, was deaf, so we both had to talk very loud. He kindly offered to show us his studio if we could return another day and asked if we could come. He was very cordial, but after some conversation I realized from some of his remarks that in these days he felt quite harrassed and pressed for time in which to work and I felt that we had already taken up too much of his precious time. He did seem very old.'"

After visiting Ireland and Scotland, Mrs. Cole flew back to London.

"LONDON is to BIG. But just exactly as you imagine it to be. With theater tickets so inexpensive, we tried everything; London Symphony Orchestra at the Royal Festival Hall; Verdi's "Masked Ball" at the Covent Garden (**Dana's** first opera, which he loved!) "My Fair Lady" at Drury Lane (with 400 little cockney-speaking schoolboys behind us to add interest and contrast); and a play with Nigel Patrick at the old Haymarket. The national Gallery would take months to see, same for the British Museum — both full of treasures.

"One day we had tea with some English friends who live in a suburb west of London, and this evening we experienced a real "pea-couper." The fog was so thick that we mistook a bus for a house and couldn't see even across the street. A weird experience."

"You never finish seeing London — you just have to leave sometime. So we went on to Paris, drawing sketches of seagulls all across the Straits of Dover, and enjoying a crowded compartment with some young people from Israel. Together we took a chance on a hotel, and it turned out to be a good one. We had **steam heat** and a **bath**, and lovely French croissants for breakfast, and that wonderful feeling of being in Paris floating around all over. Ten days in Paris is just enough to know for certain that you must return — preferably when it's a little warmer. With our friends we took a long walk in the wintry Bois de Boulogne, meeting some gigantic St. Bernards, who were appropriately dressed for the weather, and feeling delightfully rebellious that we weren't taking an organized tour. Of course, that came later, along with the Tour Eiffel, which (thank goodness!) could not be climbed to the top. As everywhere else, we found the French people generally courteous and helpful, making an effort to understand our fractured French and telling us it was "magnifique"! We saw Montmartre, Sacre Coeur, the Left Bank, Notre Dame, Versailles. But I've probably set a new record at the Louvre; thanks to business that had to be attended to, a desire to avoid crowds on the week ends, Tuesday closing days, and lastly, an unexpected strike of municipal employees. I'm probably the only painter ever to visit Paris without having seen a painting at the Louvre. We did see the galleries of Greek and Roman sculpture, wandering through the dimly lit Elysian fields with the Immortal Heroes till closing time one dark afternoon, but the best was supposed to come last — it never arrived."

"We left Paris on Dec. 10th for Spain at 8:00 p.m., travelling with two most enjoyable people we had met in London, a Barcelona painter and his American wife; When we awoke the next day we were in SPAIN, and Glory Hallelujah! The sun was shining brightly. What a glorious sight after months of gray clouds, rain and cold!